



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

sake, is at length announced. The letter-press part will be by the most eminent French authors; but the plates will be all engraved in this country, the art of engraving in this style not being sufficiently advanced in France, to enable the projectors to avail themselves of native talent. Whittaker is to be the London publisher. This bookseller has within the last two or three days, published a new work, in two volumes, called, "The Picture of India." The work itself generally is a very useful one, as it conveys to the general reader a correct idea of the extent and character of our East India possessions; but it is particularly entitled to notice from the style in which it is boarded. For some time past, the expense of binding has, in most cases, been avoided, by the substitution of boards covered with coloured cotton, giving to the books, an appearance of neatness and even richness, which admitted of their being placed in book-cases and libraries, among the best bound books. Mr. Whittaker has adopted this plan with his *Picture of India*, but for his purpose, he has had his cotton dyed and prepared in such a way, that the books have really a splendid appearance.—The bookbinder's trade has, of course, been materially injured by this mode of publication.

HORTICULTURAL SOCIETY OF IRELAND.

At the spring exhibition of flowers, held at the Rotunda, on Monday last, there were shown some plants particularly rare, and some which have never before been exhibited in this country. The specimen of the *Berberis pinnata* (*Mahonia fascicularis*) D. C., was in fine bloom; this is the only one in Ireland, and it was shown on Monday, for the first time.—The *Berberis* pin. belonging to the class and order *Hexandria Monogynia*, is a beautifully ornamental, and nearly hardy shrub, a native of California; the leaves are pinnated in four or five pairs, leaflets ovate lanceolate, spreading toothed, racemes erect and much clustered.

Linnaeus observed, that when bees, in search of honey, touched the filaments, the anthers approximate to the stigma and explode the pollen; the same effect is produced by touching the inside of the filaments with a small bit of stick. This plant was shown by Mr. Keefe of this city. The specimen of *Azalea Indica* (var. *alba*.) was particularly fine, and attracted universal admiration; this is an evergreen shrub, from China, and thrives best in the green-house. By intercrossing with *Azalea* and *Rhododendron*, some new and curious varieties, or hybrid species, have been produced. We observed a fine plant of the *Azalea purpurea hybrida*, which was shown for the first time.

The *Camelia Imperialis*, a very rare plant, appeared in fine bloom; this is the first time it has ever been observed (as far as we are aware,) to flower either here or any where else. This is also one of Mr. Keefe's collection, who shewed, besides, a fine specimen of *Camelia Splendens*. There were some remarkably fine specimens exhibited of *Magnolia Soulangeana*, *Fushia Macrophylla*, *Verbena Melindris*, *Boronia Pinnata*, and *Boronia Crenulata*; the last was never seen to bloom in this country before. We noticed, too, a particularly well grown *Cerrea Speciosa*, to which we may add, a beautiful *Zephyranthes Carinata*. Of these interesting plants we hope to give a more detailed account in our next Number.

E. J.

MODERN CRITICISM.

We are happy to observe in the last number of the *London Literary Gazette*, a full exposure of a disgraceful practice which it appears has lately prevailed in what is called the publishing world. We gladly lend our aid to the spread of this information, as it may have some small influence in promoting a return to honesty and fair dealing, or at least solve the mystery of the prodigiously literary character which certain journals, not heretofore celebrated for the volume of brain developed in their lucubrations, have recently assumed. For ourselves, we have to thank the manufacturers of ready-made criticisms for their delicate discrimination in concluding us "too high-born to be propertied," and refraining from any attempt to palm their trash upon our notice. We subjoin a brief account of the *modus operandi* indicated by our cotemporary:—

"Almost every book that is now published being an excellent book, in the opinion of its author, compiler, or publisher, one or other of them kindly takes the trouble to pick out some score or two of its best and most striking passages, which are forthwith printed on a loose, separate sheet of paper, duly labelled, as being extracted from such or such an able, or admirable, or extremely popular, or widely circulated, or piquant, or exquisite, or highly poetical, or (which is rather the favourite phrase,) talented work. With every volume sent to Review, Magazine, or Newspaper for notice, one of these cut-and-dry helps (as the Americans call their servants,) is forwarded; so that the critic, or editor, relieved from the need of labour, or the fatigue of reading the book, has only to re-echo, that such or such a work has appeared, and that to show the public how good it is, he has to quote the following able, or admirable, or piquant, or exquisite, or highly poetical, or talented paragraphs, anecdotes, &c.; from a production which is already extremely popular and widely circulated! And all this passes current, for the genuine opinion of the reviewer or newspaper writer; whereas, he has had no occasion to open the book, or to look into it; but finding a parcel of tit-bits sought out for him, just has the politeness to retail them as the fruits of his own taste, judgment, and sagacity.

The connection formed between the periodical journals and publishers in this way, is another curious part of the business. Newspapers devoted to political news, do not generally hold themselves to be authorities on literary subjects, though almost every newspaper now, dabbles a little in the trade of criticism; they, therefore, care no great deal for what their columns contain in the mere ordinary routine of inserting what is paid for: the book-sellers' paragraphs and advertisements come together, and the latter ensures the companionship of the former; and this has grown to so vast an extent, that the entire press of the country, with hardly an exception, is subservient to it. We cannot take up a paper without recognising, page after page, of the materials already familiar to us, from the circular cut-and-dry sheets, which we, like others, have received, to guide us as it were, in the path we are wished to go, but which we are determined never to follow. We will now take our leave of the cut-and-dry system, which may very readily be detected, wherever it is visible, after this exposure:—when readers see

quotation after quotation, multiplied in the newspapers, the sign is unequivocal, and these are the misrepresentations of the parties concerned, not the dicta of literary independence and justice."

MUSIC.

We have visited the "Rayner Family," and regret that we cannot concur in the praises so lavishly bestowed upon them by certain *soi disant* critics. We know they do not pretend to musical knowledge, and it is therefore but as *natural* Melodists, we can speak of them: as such, they certainly possess powerful voices, and execute their "*jodeln*" with much facility and excellent effect, in a style of harmony at once novel and surprising, when we consider that they are not musicians; but in this respect the Rayners are not peculiar, for every one who has travelled in Germany or the Tyrol, will agree with Mr. Stafford's remark, which we noticed in our last Number, that there the commonest people all sing in parts. It is therefore as a curiosity only, we can recommend a visit to these persons to our readers, for the amateur or professor will receive but little gratification from their performances.

THE DRAMA.

Mr. Macready re-appeared in Werner on Saturday evening last, and well sustained the reputation he had previously acquired in that character, we however imagined that in some scenes he wanted somewhat of his wonted energy, whether this was owing to indisposition, or the result of more mature study, which induced him to deviate from his usual style of playing the character, we have not discovered, but if it proceeded from the latter cause, we would advise him rather to adhere to his original conception, which has already gained for him so much reputation, and in our mind cannot be departed from without detriment. Our attention has hitherto been so much absorbed in the contemplation of this gentleman's efforts, when speaking of this play, that we have omitted to notice the manner in which the other characters in the piece, have been represented. Among these, however, we would distinguish the Gabor of Mr. Calcraft, and Mr. King's Ulric, as reflecting much credit on the performers. The former gentleman portrayed the Hungarian adventurer with vigour and animation, displaying throughout a reckless and chivalrous spirit, the parent of noble daring, his dress was highly characteristic, and his mode of entrance in the first act most natural and well conceived. Mr. King looked Ulric to the life, (which theatrical folk will admit is an all redeeming attribute) and infused a fire and spirit into his performance that surprised us, his scene with Werner, after the murder of Stralenheim, and that in the last act, were particularly good, and speak highly for so young an actor; if we have reserved our remarks on Miss Huddart's performance for the last, we trust our readers will not impute it to want of gallantry or insensibility to the histrionic powers of this lady, but we have done so, merely because as the wife of Werner there was nothing to call forth a display of her talent, the character being one of minor interest in the play.